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within;" for, although the music we have been accustomed to hear on these occasions may tranquillize them, we most positively affirm that it renders us ferocious. Again, much as we believe in the soothing effects of music, in assailing the "blood-thirsty beasts in the woods of Africa," we would certainly rather trust to the "sheeny sword," or "destructive cutlass," than to any "sweet sounds" that could be "wafted on the breeze," even could we shield ourselves ingloriously behind Adelina Patti and Sims Reeves. Seriously, we cannot but think that this exaggerated view of the real mission of music does more harm than good; and we should be indeed sorry (whilst crediting Mr. Rose with the best intentions) if this could be looked upon as a representative essay upon the art, belonging to an age so enlightened upon the subject as the present. But our author does still greater harm as he advances; for as his religious (or perhaps we might say "serious") tendencies develop, we find that he has all the time been speaking, not of music in the abstract, but of sacred music. "No art," he says, "has been so morally degraded, perhaps as music. It has degenerated from David's harp to a gipsy's hurdy-gurdy; and from Zion's sanctuary to a London Opera." Can religious bigotry go beyond this? But there is yet more in the same strain. "I know," he continues, "the sanctuary has too much restraint for many; hence they prefer the concert-room for *showing-off*." Then, after advocating the desirability of making the concert room the *preparatorium* to the sanctuary instead of the reverse, as is now the case, he says, "What makes the concert-room so attractive to such people? Because there they make Handel's solos vocal steeds, on which they ride to fame." The self-satisfied manner in which all those persons who fancy that they "have a call" proceed to enlighten their fellow-creatures is fully exemplified throughout this pamphlet; for our author proceeds to interpret the scriptures for us, to inform us that "the mingling of voices produces misery in hell," to tell us what is and what is not grateful to the Deity, and winds up by saying that we should encourage music in the right way—that is, in *his* way—"Till at last we sit down with heaven's delighted throng; and unite with angelic choirs, amid rainbow-radiance, glowing with resplendent lustre—tuning our golden harps with love-gilt fingers—joining in the grandest most exquisite and sublime outburst of praise," &c. This essay "on Music" was published in 1865: let us hope that its author has had leisure to become more tolerant since that time.

NOVELLO, EWER AND Co.

Six Original Pieces, for the Harmonium. Composed by J. W. Elliott.

SOUND and healthy music, like this, will be found acceptable to Harmonium players, who are seeking for compositions specially written for the instrument, by one who thoroughly understands its capabilities. We have hitherto spoken of Mr. Elliott only as an arranger; but these six original pieces sufficiently show that their author can command a wide circle of admirers on his own account. No. 1, *Moderato*, is a smoothly written little sketch, harmonised with much skill throughout. The phrases are elegant; and the eight bars of key-note pedal at the conclusion, ending with a plagal cadence, in the major key (the piece being in the minor), are most effective. No. 2, *Allegretto con Moto*, affords a good contrast with the preceding placid movement. Based on a flowing subject in $\frac{3}{4}$ rhythm, in which the two hands are tolerably evenly employed, this piece will be in the highest degree attractive, both to players and listeners. No. 3, is the Hymn-tune, *Melcombe*, with four variations, the harmonies in some of which are exceedingly ingenious. No. 4, *Allegro Moderato*, is simple in construction, but not the less to be commended on that account, the theme being extremely melodious. No. 5, *Andante con Moto*, is chiefly remarkable for some good passages of imitation; but the piece is scarcely as much to our liking as those which precede it. No. 6, consists of three varia-

tions on the Hymn-tune, *St. Ann*, the second of which, especially, contains some exceedingly clever writing. Amateur performers on the Harmonium who are not conversant with all the figures and letters generally used to indicate the stops, will be glad to hear that Mr. Elliott has furnished a full explanation of them at the commencement of this collection of pieces.

Maud. Meditation, for the Piano. By Willem Coenen.

NONE but those who have a perfect command of the instrument, and who can moreover grasp extensions with ease, should attempt this composition; but to the possessors of these accomplishments we can recommend this "Meditation" as a good piece of its kind. A plaintive theme is given out with the thumb of the right hand, accompanied with detached chords. Where the *arpeggios* commence, the passages lie well under the hands: but at the change to $1\frac{2}{2}$ rhythm, the difficulties accumulate; and the extensions in the left-hand become so wide that the composer has benevolently given another part, where the chords are written more closely together, which may be substituted for the more difficult one. We are no friends, however, to these "facilitated" passages; and therefore as we have already said, the piece can only legitimately appeal to the most advanced performers.

Summer Days. Trio, for Female voices. Words by Elliott Stock. Composed by Henry Charles Banister.

A VERY excellently written Trio, remarkable for clearness of design; melodious throughout, and with a distinctive character in the accompaniment which lifts it above the ordinary compositions of this class. The modulations give a freshness to the Trio, without interfering with the flow of the melody. We have hitherto seen Mr. Banister's name appended to instrumental works; but this piece proves that he fully understands the art of writing effectively for voices.

O my love's like the red, red rose. Trio. Words by Burns. Music by G. A. B. Beecroft, Mus. Bac., Oxon.

THIS is a smoothly voiced Trio, showing much musical feeling; and there are several good points, which may be made effective, if well sung. We particularly like the modulation into the relative minor, at the end of the second phrase; and there is also much to commend in the progression leading to the final close at the conclusion of the verse. The Trio is written for two soprani and a tenor.

Six Four-part Songs. Composed, and dedicated to Henry Leslie, Esq., and the Members of his Choir, by Samuel Reay.

1. *Spring Voices.* Words by Mrs. Russell.
2. *Waken, Lords and Ladies gay.* Words by Sir Walter Scott.
3. *As it fell upon a day.* Words by Richard Barnfield.
4. *Huntsman rest.* Words by Sir Walter Scott.
5. *'Tis May upon the Mountain.* Words by C. Rokeby.
6. *Take, Oh take those lips away.* Words by Shakespeare.

THESE Part-songs, by a composer who has already made his name in this department of vocal writing, are of more than average merit; and abundantly as the market is supplied with part-music, we feel certain that some of them, at least, must command general attention. The first on our list, although by no means the most striking, is written with a thorough knowledge of vocal effect. There is a good point where, after the modulation into the Dominant, in the 8th bar of the second page, the Soprano takes G natural, and afterwards G sharp; although we think that the words "Nature calls to deck her bowers," are repeated somewhat too often. No. 2, composed, as the author says in a foot-note, before Mr. Henry Smart's setting to the same words was published, has a right to be judged on its own merits; and we may say that its merits are by no means inconsiderable: it has a flowing spirited theme, in $\frac{3}{4}$ rhythm, harmonised most effectively throughout, and is moreover admirably adapted

to the words. No. 3, which Mr. Reay calls a "Madrigalian Part-song," is written to the well-known words "As it fell upon a day," the authorship of which, he truly says, may be disputed; but we question whether Richard Barnfield has sufficiently established his claim to the poem. The music of this song is full of character, and certainly is perhaps more in the spirit of a Madrigal than any other in the series, although it does not fulfil all the requisites of that style of composition. No. 4, is one of our favourites: the parts are all excellently written; and there is much legitimate effect evolved from the hunting character of the music. The return to the original subject, after the pause on the Dominant harmony, is exceedingly happy. No. 5, is a graceful melody charmingly accompanied; and as a specimen of the composer's placid part-songs, cannot fail to obtain favour: indeed we are somewhat disposed to consider it one of the best of the set. No. 6, the Page's song in "Measure for Measure," is so well harmonised as to invest it with an interest which the character of its phrases would perhaps scarcely entitle it to without such aid. Considering how difficult it is to compose Shakspeare's poetry, we think that, on the whole, Mr. Reay has been fairly successful.

LAMBORN COCK, AND Co.

Sonata in F Major (Op. 5.) Dedicated to his Master, Professor W. S. Bennett, M. A., Mus. Doc. By William Crowther Alwyn.

MR. ALWYN writes with a freedom quite remarkable for one who numbers this Sonata "Op. 5." Unless he has already composed a great many smaller works, which have been consigned to the flames (the very best place for all crude attempts) we can scarcely imagine how he can have gained his experience; for although unequal in merit, the several movements of this Sonata shew a vigour of writing and a power of development which we rarely see in early compositions. The first movement commences with a bold subject, to which the second theme forms an admirable contrast; and after the double bar, we have some very excellent writing, the two hands occasionally imitating each other with much effect. We regret that there is no slow movement; for in composing, as in playing, this is usually the severest test for an artist. The next movement is exceedingly simple in character, and unites itself gracefully with the placid Trio; but if the composer had not written *Scherzo D. C.* at the end of the Trio, we should certainly have imagined the preceding movement to have been a Minuet, especially as the direction is *Moderato, poco Allegro*. The last movement is based on an elegant subject, in $\frac{3}{4}$ rhythm. The passages throughout lie well under the hand; and there is no undue straining after effect, either by over elaborated harmonies or by perplexing extensions. This is perhaps the most satisfactory movement in the Sonata; and we should have been glad if Mr. Alwyn could have aided the player in this, as well as in the other movements, by putting the metronomic mark; for the vague Italian words used leave us very much in doubt as to the real intentions of the composer.

Caprice Nocturne; for the Pianoforte. By Henry Graves.

ALTHOUGH it might be puzzling for the composer of this piece to define what he means by a *Caprice Nocturne*, there can be no question that he has written a very elegant trifle, which may be confidently recommended to pianists who choose music rather on account of its intrinsic merit, than its difficulty. A calm subject, in triple rhythm, afterwards ornamented with *arpeggios*, is succeeded by a vigorous theme, in the relative minor, with a triplet accompaniment. We should have preferred a little more variety in the return to the original melody; but what is attempted is well carried out; and the *coda*, containing fragments of the subject, grows up naturally, and forms an effective conclusion to the piece. We should imagine that Mr. Graves might safely venture on a composition of more importance.

Le Séjour de la Néréide. Caprice; for the Pianoforte. By W. Chalmers Masters.

A LIGHT and fanciful little sketch, which, apart from its musical merit, may be practised as a study with much profit, single and double shakes and *arpeggios* for both hands prevailing throughout. An appropriate theme, singing at the top of a murmuring accompaniment, is the leading idea of the piece; the subordinate subjects contrasting well with this tranquil melody. The composition, although not demanding a large amount of what is called "executive power," requires the utmost refinement and delicacy of touch to do it any justice. A pianist, whose fingers have been trained to express the varied lights and shades of musical feeling, will find in this Caprice much to admire.

ASHDOWN AND PARRY.

Andante from Beethoven's 1st. Symphony. Arranged for the Pianoforte. By Frederic N. Löhr.

WE have already spoken most favourably of this author's arrangement of the Tena and variations from Beethoven's Septett; and have now to award equal praise to the one before us. The excessive beauty of this movement, skilfully arranged as it is, and carefully fingered where necessary, should recommend it to all Beethoven lovers who wish to revive the impressions received when heard with the original instrumentation. It is really an excellent condensation of the score; and we trust that the success of these two pieces may induce the publishers to issue some other extracts from the standard works by the same arranger.

Hawarden. March, for the Pianoforte.

Rosabelle. Grand Galop de Concert; for the Pianoforte. Composed by T. Albion Alderson.

THE first of these two pieces has a bold and well-marked subject, not perhaps strikingly original, but with a sufficiently military character to justify its title. The fault is a want of contrast; the themes being repeated so often as to become tiresome. The second piece is by far the better of the two. Here we have a spirited Galop—"de Concert" (whatever that may mean), which may be practised as an excellent octave study. Much variety is gained, not only by the changes of key, but by the different characters of the subjects, many of which—especially the delicate *pianissimo* passage, after the double bar, in page 4—are remarkably graceful.

ROBERT COCKS AND Co.

Mary Magdalene. The Narrative according to Saint Luke. Set to Music by Sidoré.

THIS *Scena* is No. 1, of a set of Scripture Narratives, but whether others have been, or are to be, published, we have no means of ascertaining. There is much feeling for the mere appropriate setting of the words to notes in this composition; but a great want of any general design in the work; the effect at the conclusion being one of extreme weariness, not only from the lack of variety in the key, but from the absence of any defined character in the accompaniment. The best point is where the modulation into F minor occurs, the voice taking D flat, in the phrase "and kissed his feet," with much effect. Sidoré should, in future attempts, take a larger view of narratives offering so much scope for a composer.

RUDALL, ROSE, CARTE AND Co.

Warblings at Morn. Mazurka de Concert. *Solo Brillante for Flute or Piccolo, with Pianoforte Accompaniment*. Composed by George Roe.

MORE warblings! This time, however for instruments which have an undoubted right to "warble." Flute and Piccolo players will find this an effective piece; for there is not only room for much display, but the themes are pleasing and melodious throughout, and the passages are